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THEORETICAL FOUNDATIONS OF COLORING IN THE ORGANIZATION OF FINE ARTS CLASSES

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ABSTRACT

The article is devoted to the phenomena of the formation and distribution of color in nature, its role in the creation of works of art by ancient scientists and artists, the use of color science in the creation of works of art by great artist theorists. The future artist is also focused on teaching teachers how colors change under the influence of the environment, how to prepare and use paints.

KEYWORDS: *Color, Painting, Fine Arts, Color, Gamma, Color Range.*

INTRODUCTION

It is known that the course of painting fundamentals is aimed at the best development of knowledge, skills and abilities of future professionals in the field of painting. The basis of painting is the science of color. The future artist will teach teachers examples of the formation and distribution of colors in nature, how they change under the influence of the environment, and how to prepare and use paints.

In ancient Central Asia, the doctrine of color has developed since ancient times in connection with book miniatures, painting, painting paintings and panels on the walls. Because the art of painting required the ability to choose colors and prepare them. Therefore, each student first learned the secrets of color preparation and the chemical processes involved in this work.

The main findings and results

The phenomena of how colors form and spread in nature have long attracted the attention of scientists and artists. The great Renaissance painters and theorists Leon Batista Alberti, Leonardo da Vinci, and others wrote about the properties of color in their paintings. Well-known scientists Newton, Lomonosov, Helmholtz studied the essence of colors on a scientific basis.

If Newton studied colors from the point of view of physics, German poet and art historian IV Goethe was more interested in the effect of colors on the human body in his book The Doctrine of Colors, Goethe wrote about the use of warm (yellow-red) colors to evoke a sense of well-being.

In the XX century, the German naturalist G.L. Helmholtz, one of the European scientists, made an important innovation in the theory of color science. Based on many years of experience, it has been shown that chromatic colors should be categorized based on three main characteristics - color tone (name), color saturation, and saturation.

Japanese scientists have always taken the study of color problems seriously. At the Tokyo Institute of Color, which is still the only one in the world, color is studied in detail - a natural phenomenon that affects the human heart.

The symbol that represents the name of a color, that is, one of which is called red, the other blue, the third purple, and so on, is called a color tone.

When we add a little gray to a chromatic color, its brilliance decreases and it becomes dimmer. This indicates a low saturation of the color, i.e. a decrease in the content of pure dye. So, when we say color saturation, we need to understand its level of color, its purity, compared to gray.

From the above, it is clear that chromatic colors differ from each other in three main properties — color tone (color itself), color saturation, and saturation. If we look closely at the spectrum, we notice signs of similarity between the red and purple colors at its very edges. When two colors are combined, red is formed between them, and when the spectrum is connected by placing the resulting color between red and purple, it is called a range of colors.

Colors range from red, reddish-orange, yellow-yellow-green, green-quality blue, air-color, blue-air color, blue, blue-purple, various shades of red.

There can be a lot of color tones in the color range. But our eyes are able to distinguish about 150 of them. The order in which the colors are arranged around the circle is kept certain.

If the color range is divided into two equal parts, in the first half there are red, orange, yellow-green (pistachio) colors, and in the second half there are green air colors, turquoise, blue, purple. The first half of the circle is warm colors and the second half is cool colors. The reason for this name is that the reds are reminiscent of fire, hot iron, coal, the color of air is blue, and the blues are reminiscent of ice and water. This difference is relative, and any warm color may appear cooler next to a warmer color than itself, and conversely, a cold color may appear warmer next to a cooler color than itself.

In 1676, Isaac Newton used a three-dimensional prism to absorb white sunlight into the color spectrum. There were all colors in this spectrum except red. Newton conducted his experiment as follows; when sunlight falls on the prism through a narrow beam, the white light in the prism is

associated with separate spectral colors. The continuous colored ribbon started with red and ended with ink through orange, yellow, green, and blue. If this image was then passed through a condenser lens, the sum of all the colors would again give a white color. There are other physical ways of creating colors, such as fluorescence, polarization, diffraction, and interference.

If we divide the spectrum into 2 parts, for example red, orange, yellow and green-blue-ink, and we collect each of these groups with a special lens. As a result we get 2 mixed colors, this color mixture also gives the result a white color. This is the sum of the two colors, called the complementary color. If we remove 1 color from the spectrum, for example, green and the remaining colors using the lens, i.e. red, orange, blue and ink, then the color mixture we get will be red, i.e. an additional color will be created relative to the removed green.

If we remove the color yellow, the remaining colors in it - red, orange, green, blue, and ink - give us an ink color, which is an additional color to yellow. Each color is called an additional color relative to the remaining color mixture of the spectrum. In this color mix we can see the remaining ranges in its composition. In this case, the eye is different from the musical ear in that it can distinguish sound from any chord. Different colors are created by light waves. These waves consist of specific electromagnetic forces.

Each color spectrum is characterized by its own wavelength. There is no color in the light waves. Color appears only with the perception of these waves by the human eye and consciousness. It is not yet fully known how man can distinguish these waves. The main issue here is to determine the body (general) or (solid) color of the object.

If we put a filter that transmits red and a filter that transmits green in front of an arc lamp, then both filters together give black or dark.

In addition to its specific colors, red absorbs spectral rays in that range. The green filter captures all colors except green.

Thus no light is transmitted. And we get the darkness. According to physical experience, the absorption of colors is called separating colors.

The colors of objects appear mainly in the process of wave absorption. The red vessel appears to be red because it absorbs all the light rays and reflects the physical color. When we say “this container is red”, the molecular composition on the surface of the container absorbs all types of light from red.

The container itself has no color, but the color appears as a result of light. If the red paper is illuminated with a green light, the paper will appear black to us. Because there is no light in green that responds to red all dyes in a color image can be spotted or pigmented. In the process of mixing these self-absorbing dyes, it is recommended to follow the rule of separation.

The harmony of different colors in works of fine art, the interdependence between beautiful color combinations, the leading color in a work of art is called calorie.

Color mixtures play an important role in painting. Colors are close in color blend together.

When colors are mixed through mutual hues, they show a distinct resonance and quality changes are noticeable. The color that deviates from the overall color looks inappropriately alien, and the fine art undermines the integrity of the work. A work of fine art is created by mixing all the

colors together. It is not possible to change, reduce or enlarge any piece of color in terms of brightness or brightness without damaging the integrity of the work.

Color reveals to us the rich, colorful beauty of the universe. It helps artists express the mood of the image.

The coloring can be calm, enjoyable, anxious, frustrating, as well as marrow and cold, bright and muffled. The paintings of great artists and masters in the past allow us to observe the development of color in some of the following periods. The concept of color was formed and developed in the late fifteenth century. The first changes from it began to appear at the end of the century. Artists of this period divided the colors into semi-streams, smoothing the colors without adding them separately. This is exacerbated by the Constable, especially the Impressionists. The scientific works of the Russian art critic B. Vipper are dedicated to the history of painting.

In the XV century in the paintings of Italian, French, German artists, paints existed independently of each other. As you watch Bernard Dürer's "Portrait of Oswald Krel," notice that the background of the work remains bright red or light red in both light and shadow. The artist depicts it as if he is filling things and objects the bodies of the heroes are not immersed in the surrounding space, but are embodied on an indistinct brown, red background.

Color and shape blend into one whole, leaving the paint indistinguishable from the light and space. The period from bell to titsen and tinturettu is the period when the original color is transformed into hues.

In the sixteenth century, while color represented life in general in works of fine art, their coverage increased exponentially. New reflections began to appear; The dry valley is very bright-red, warm-green, brown-yellow, light blue, blue, on bicycles - unobtrusive swells around black, gray, white-pink and so on.

Rembrand limits its palette to dark colors, but in it the color has a new liveliness and mysterious properties.

Renaissance painters, such as Titian, use color as a reflection of real life. In the Baroque period, color is involved in many aspects as an element that performs aesthetic functions in painting fantasy.

Master artists of the past have used beautiful, colorful combinations, color combinations, and intricate techniques to express their work. They used strong color and color contrasts.

Therefore, they used the underestimation method to achieve the desired color tones.

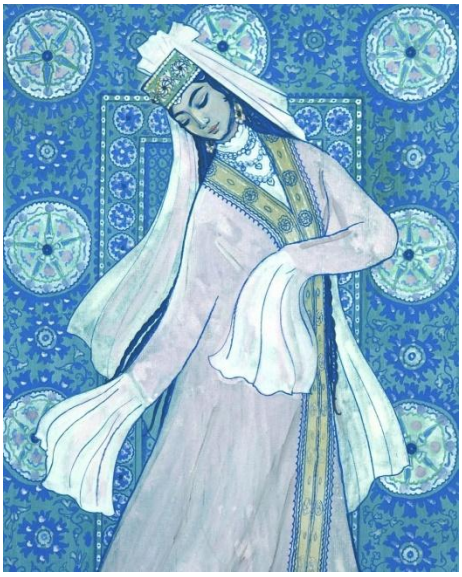
By the XVIII century, color-related aesthetic games began to take on a more antique and intricate tone. The artists applied subtle shades of a single color to the human figure, hair, and clothing white, light yellow, light brown came to the fore.

The struggle of different ideas, the contradictions between color and shape, dates back to the nineteenth century. During this period, color became the main source of optical research. Nineteenth-century painters, especially the Impressionist groups, mastered the art of distinguishing bright from free color and expressing the scattering of sunlight. They paid more attention to color contrast by using impressions of color optical combinations and began to use pure dyes.

Henri Matisse, Paul Gauguin, Van Gogh will have large contours with clear contours and resonance. Matiss had its own palette - a set of colors - in the realm of original paints. He discovered that the cut-out pieces from a painting were placed in certain planes, without any auxiliary images, in the grease method of the paintings. Matisse's paper stickers are a whole in terms of color, making it very easy to turn them (tapestry) into a carpet image, fabric color print, and book decorations.

In Gauguin's works, color does not perform pictorial functions, but is in an ornamental, symbolic direction, where red sand, pink grass, and blue trees can be seen.

Van Gogh's works featured beautiful contrasting color complexes. But here the dyes are not decorative, but psychological factors and moods.



Sensing and perceiving color is a very important skill. I.Repin, V.Surikov, K.Korovin, M.Vrubel, F.Maliavin, U.Tansiqbayev, Sh.Abdurashidov and others are among the colorful artists.

Repin ages serve as a free expression of color, with the first colors — gold, yellow, and red.

V. Surikov's favorite color was blue, with cool blue colors. Many of his works are depicted in silver color.

M. Vrubel is illuminated in gray-blue, and most of F. Maliavi's works are bright red.

Often, color serves as a primary vehicle in reflecting nationalism, naturalness, human qualities, and household items.

In this regard, we are talking about the concept of "national color". The works of Ch. Akhmarov, R. Kent, M. Saryan are examples of this. Each artist has his own color, as evidenced by the general palette of works of fine art he worked on.

CONCLUSION

In conclusion, the art of painting is the art of combining color and light. When working on works of art, it is important to consider the effects of colors on each other and describe them on the basis of color harmony.

It is important that the right combination of colors found in the image, along with the understanding of beauty, also creates the basis for the development of knowledge of the beauty of fine art.

Artists focus on applied art and color combinations, while at the same time being able to focus the original colors of things and objects in symbolic directions. The color harmony in the pattern is achieved using all the elements, color contrasts and tone polishes.

The color chosen, its pictorial parts, rhythmic arrangements, what it is intended for and what it is made of are always taken into account when performing decorative-decorative works.

In the design direction, the relationship of color and shape, the purpose for which it is, the brightness, the attractiveness are of great importance.

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